

CANADIAN MOVING PICTURE DIGEST

Vol. 20, No. 5

TORONTO 2, CANADA

June 2nd, 1928

EVERY YEAR THIS INDUSTRY
GETS WISER AND
WISER!



1927-28

**1928-29 THE BIGGEST
M-G-M YEAR OF ALL!**

Presenting

1924-25



5000
M-G-M
Exhibitors

1925-26



6500
M-G-M
Exhibitors

1926-27



8500
M-G-M
Exhibitors

10,000
M-G-M
Exhibitors

- 3 SPECIALS**
SHOW PEOPLE
Marion Davies
William Haines
THE CARNIVAL OF LIFE
John Gilbert
Greta Garbo
THE LOVES OF CASANOVA
- 4 LON CHANEY**
While the City Sleeps
and 1 others
- 3 GRETA GARBO**
Tiger Skin, Single Standard
and 1 more
- 4 WILLIAM HAINES**
Excess Baggage
and 1 more
- 3 MARION DAVIES**
Dumb Dora and 2 more
- 2 RAMON NOVARRO**
Gold Braid
and 1 more
- 2 JOHN GILBERT**
The Devil's Mask
and 1 more
- 4 NORMA SHEARER**
Ballyhoo
and 1 more
- 2 BUSTER KEATON**
The Camera Man
and 1 more
- 1 LILLIAN GISH**
The Wind

- 4 DANE-ARTHUR**
Camping Out
and 1 more
- 3 CODY-PRINGLE**
The Baby Cyclone
and 2 more
- 6 TIM MCCOY**
- 3 COSMOPOLITAN PRODUCTIONS**
Our Dancing Daughters
Breakers Ahead
Mothers and Sons
- 3 ELECTRIC-LIGHT HITS**
The Bellamy Trial
The Wonder of Women
A Free Soul
- 40 HAL ROACH COMEDIES**
10 OUR GANG
10 LAUREL-HARDY
10 CHARLEY CHASE
10 ALL STAR
- 104 M-G-M NEWS**
Twice Weekly
- 6 M-G-M GREAT EVENTS**
Entirely in Technicolor
- 26 M-G-M ODDITIES**
UFA world-wide gems

DON'T ENVY AN M-G-M EXHIBITOR—BE ONE!



The Rich Get Richer When They Play Metro-Goldwyn-Mayer!



CHECK OVER THESE HITS:

a few of the many M-G-M current season winners

BEN-HUR, THE BIG PARADE, THE STUDENT PRINCE, LOVE, THE ENEMY, THE FAIR CO-ED, DIVINE WOMAN, WEST POINT, THIRTEENTH HOUR, ADAM AND EVIL, THE SMART SET, BABY MINE, LONDON AFTER MIDNIGHT, THE BIG CITY, LATEST FROM PARIS, etc., etc.

and in coming weeks:

ACROSS TO SINGAPORE
2nd Big Week of Ramon
Novarro hit at Capitol, N.Y.
LAUGH CLOWN LAUGH

(Chaney)
CIRCUSROOKIES (Dane-Arthur)
THE ACTRESS (Shearer)
SKIRTS (Syd Chaplin)
THE COSSACKS (Gilbert)
DIAMOND HANDCUFFS
TELLING THE WORLD (Haines)
DETECTIVES (Dane-Arthur)
Mlle. FROM ARMENTIERES
and More! More! More!

1,500 new
EXHIBITOR accounts
SWITCHED to
METRO-Goldwyn-Mayer
IN the past year —
10,000 exhibitors
ARE now buying
M-G-M service —
WE'VE won your confidence
BY consistent performance!
M-G-M pledges that
IN 1928-1929
IT will again merit
YOUR confidence with
THE greatest line-up
OF M-G-M history!



METRO-GOLDWYN-MAYER

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RAY LEWIS
Editor and Managing Director

Vol. 20, No. 5

TORONTO, CANADA

June 2nd, 1928

What's It All About?

FOR SOME TIME the distributors of Motion Pictures have, in beholding presentations, the necessity for musical accessories, the popularity of vaudeville and Motion Picture programs, wondered what it was all about?

Wondered why it was necessary to spend so much money and effort in presenting a Motion Picture?

Why the best showmen of our day, men who had the Barnum genius of showmanship, who knew how to get the public in, why these found it necessary to advertise the picture big, but to surround it with a bigger show in order that the drawing appeal of that entertainment should build up, and show profits.

It is doubtful whether these showmen stopped to analyse why the big show was necessary other than from the angle that they had plenty of competition; and since most pictures compared with each other as to quality and drawing ability, it was necessary to give the public an added attraction in order to get the business and not simply divide it with their competitors.

Some of these showmen may have realized that their competitors had a better line of pictures; and that they were in need of added strength in order to get any business at all.

What the producers thought of the situation was demonstrated in the various articles which appeared from time to time deploring the presentation, big names, various accessories and which inaugurated a "back to pictures" movement.

What the producers did not realize is that in this "bigger show" problem which had its competitive angle, there was also the fact evident that pictures were not drawing, either because the public was a bit satiated, or that the pictures lacked the quality of appeal!

If we will travel out of our business long enough to converse with those who make up the picture public, we will find that the public is not satiated with Moving Pictures, but it is fed up with the sameness of their stories, and mediocrity. A picture of genuine merit gets the business. The public gives such a picture more publicity than the press agents.

Let us analyse our own feelings in the matter, aside from the fact that we are in the business, we make up the public in relationship to our emotional reaction. Has yours, or yours, or your feeling become less keen in relationship to a picture of quality? Do you enjoy pictures less, or does a splendid picture, well-told, well-directed, well-acted still find a responsive chord within yourself? Ask yourself these questions. The answer is the public's answer.

Presentations, etc., etc., have been found necessary because exhibitors could not depend upon the picture to



RAY LEWIS

get the business. This is a bitter pill for producers to swallow, but it is the truth, the pictures on the whole lack the appeal which make them entertainment!

Now we are approaching a new and indisputable evidence that the pictures in general, omitting the excellence and the appeal of the exceptions, that the pictures in general need revitalizing; and since it has been discovered that presentations, etc., etc., are not solving the picture or box-office problem, the producers are getting back to the picture, seeing the necessity for strengthening, building up its appeal, therefore a synchronization of sound with Motion Pictures.

The silent drama has to contain the elements of pantomimic greatness, pictorial splendour to satisfy the demands of the public; and not being able to meet the market with such qualifications, unable to provide a sufficient number of such pictures, producers are going to make their pictures sing and talk.

The novelty angle will have its appeal; and will attract the public for a time, but a few "lemons" of the talking and singing kind may make the public rush back to the peace and quiet of the silent drama. Will this be an advantage or a disadvantage to the Industry?

It is therefore necessary to give as much study to the production of "talking Motion Pictures" as that which goes into the production of the present Motion Pictures. This is the least which a producer can do—cover his producing territory thoroughly.

The talking Motion Picture needs quiet deliberation, not a pannicky, pell-mell administration which desires to emulate the other fellow's example, or "beat him to the public" as it were.

Nothing will drive your public out of your theatre more quickly than to listen to some of our Motion Picture stars talk. I am here referring to the best of them. Let them realize their limitations and let their producers realize their limitations also. If they were unable to "make good" saying a few words to a doting public, are they likely to be able to "deliver the goods" to a public which is querulous?

Let your stars continue to make silent Motion Pictures, but bring in new players, new material, with ability trained for the stage; and teach these screen technique where it is necessary. It is easier to bring Mahomet to the mountain than the mountain to Mahomet.

Screen actresses have been made overnight, but to the stage one has to be born; and may I here suggest that those who are going to be directing their attention to "talking Motion Pictures," to take this new development conservatively. Don't sign up all the possible players, don't get rights on all the musical comedies, operas, plays, etc., etc. Take the situation quietly.

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Ray Presents

MR. N. L. NATHANSON, Managing Director of the Famous Players Canadian Corporation, attended a luncheon given to Lowenstein, at the Government House, during the visit of that financial wizard to our city.

Recently Mr. Nathanson in conjunction with his honour, W. D. Ross, Lieutenant Governor of Ontario, bought out the Imperial Trust. His Honour is a member of the Board of Directors of the Famous Players.

RUMOUR connects up Mr. Nathanson with many financial enterprises of vast dimension; and these ramifications of industrial expansion are in association with the "big men" who are directly and indirectly associated with the Famous Players Canadian Corporation.

Some of these men are reputed to be "towering figures of strength" in the financial developments in Canada; and in England.

APROPOS of these industrial developments as they relate themselves to our Industry here, it appears that these men are sensing the potentialities of Canada; and are preparing their harvest for future reaping; a harvest which they have sown when rugged pioneering was the imperative necessity in order to see profits.

Canada is to spend a million dollars on the empire settlement scheme this year, an increase of \$250,000 over 1927.

THE CLASS of migrants who will receive aid under this plan includes married men, widowers and widows with their family who are coming to Canada to settle on the land.

Single men coming as farm laborers, to whom no passage loan is made, household workers, juveniles between 14 and 17.

IN ADDITION to a small amount for administration, the grant of \$1,000,000 by Canada, is to provide assistance in the way of grants of portions of transportation; of small loans in necessary and exceptional cases; and after-care expenses of migrants who sail for Canada under the terms of the new settlement scheme.

Special transportation rates are being made. The British Government, Dominion and shipping company's contributions vary according to distance of destination, but all are united in the plan to populate Canada.

THE PROPHECY that Canada would double her population, running over 15 million in ten years; and would have twenty-five millions of people before another decade was passed, is going to get plenty of material assistance to fulfill its prophetic import; and make the prophecy materialize.

The Literary Digest of April 14th publishes a lengthy and interesting dissertation on "Dawn," heading its article thus, "Should Edith Cavell Be Filmed?"

"Dawn" has received more editorial comment than perhaps any other British picture made.

THE REACTIONS of various persons to this film has been motivated by their international feelings; and Some have, like E. A. Baughan of the Daily News and Westminster, found "Dawn" a "dignified and worthy" film and a powerful "sermon against War." This critic also adds "There is nothing in 'Dawn' which should inflame the passions of the German people."

Mr. Baughan continues in The Literary Digest article to extoll the virtues of the picture, but the paper editorially does not agree with its dramatic critic.

The attitude of Sir Austin Chamberlain in respect to "Dawn" was quoted in the Manchester Guardian. Sir Austin's letter is as follows—

"It may be possible to present such a story pictorially without loss of its beauty and without danger of controversy when the lapse of years has made it history, but for himself Sir Austin feels that is it more beautiful in his memory than any picture could make it. In no circumstances, therefore, would he care to see the exhibition. This would be the case however the story were treated in the film, but Sir Austin desires me to add that if the accounts which he has read in the newspapers are correct, as he must presume them to be, he would be even less willing to attend the performance.

"He knows of no authority to justify certain incidents as presented in the film, and their representation can only provoke controversy over the grave of a woman who has become one of the world's heroines. Nurse Cavell had no thought of fame or self, but can you doubt what her feelings would have been if she had thought that such a use was to be made of her sacrifice? There are War films which, while recalling the heroic deeds and endurance of our own people, call forth no bitter feelings elsewhere, but serve

only to unite all men in admiration of heroism and fortitude. But the film to the representation of which you invite Sir Austin Chamberlain appears to be of an entirely different character, and he must frankly say that he feels the strongest repugnance to its production."

THE Manchester Guardian also publishes another statement from its Berlin correspondent, which not only covers the German reaction to "Dawn" but its own production "Weltkrieg" (World War).

"The extremely objective attitude of the second part of the German War film, 'Weltkrieg,' released last night, has served to intensify the high lights of criticism now being leveled by the German press upon the English Cavell film. This new German War film leaves the audience flat and depressed. After endless repetitions of shells bursting on various battle-fields, whether the Somme, or before Verdun, the Russian, Italian, or Macedonian fronts, coupled with scenes of life in the trenches—flat monotony varied by sudden horror—it all brings home the long dreariness of the years 1915-16.

"It is not to be wondered at, therefore, that the reports of the Cavell film, hectically colored by various London correspondents of the leading German papers, have aroused embittered comments. The very able correspondent of the Frankfurter Zeitung certainly states that the protest of the German Government has complicated the case entirely. The consequence is that the whole affair has now taken on a political character which may very possibly disturb the efforts being made for peace.

"This does not, however, prevent the correspondent from stating in another part of the paper that it is a 'scandalous film,' and it declares that the producer's 'only justification is the notorious incapacity of English film-producers to produce at all. General Sanberzweig was at least acting in warfare and in the midst of a highly irritated and inimical population. Mr. Wilcox is speculating in a crude and businesslike fashion in the midst of the peace of Locarno."

MEANWHILE Birmingham has lifted its ban on "Dawn." Criticism of the Public Entertainments Committee in banning "Dawn" occurred at a meeting of the Birmingham magistrates, with the result that Alderman Lovsey's amendment that

(Continued on Page 5)

TORONTO THEATRES

UPTOWN—"Drums of Love," with Mary Philbin, Lionel Barrymore, and Roland Drew—United Artists. Class B plus. An adaptation of the love-story. "Francesca di Rimini," with the location changed from Italy to South America. The story by T. J. Lloyd was most beautifully produced and directed, and extremely well acted. One of those artistic productions which will draw "the upper ten." Marv Philbin looks very beautiful in the role of the heroine, wearing a blonde wig, but gets a better chance for acting in Universal's "Surrender." Lionel Barrymore gives a fine impersonation of the hunchback Duke. Here is a picture with which few people with discerning taste can find fault. It has all the qualities which spell quality in a picture. It may in the very essence of its poetry be found a little slow for the masses, however, the public is a peculiar species and may take to the rhythm of this Love Idyll most gracefully.

TIVOLI—"Ramona," with Dolores Del Rio—United Artists. Class B plus. Held over for a second week and proving an outstanding box-office attraction. Much better in quality than the song would lead you to believe. It contains the kind of love and sentiment, passion, that the mass public appears to love.

SHEA'S HIPPODROME—"Love Hungry," with Lois Moran—Fox. Class B. Lois does good work in a light story which tries to prove that love is the one and only thing. There is quite a sprinkling of laughs, an excellent cast to put the stuff over. Victor Herrman directed and helped to write the story with the assistance of Randall Faye. Edythe Chapman as the heroine's mother and James Neil as the father do particularly good work. Marjorie Beebe is responsible for many of the laughs as the "little gold digger."

PANTAGES—"Surrender," with Mary Philbin—Universal. Class A. Mary Philbin does great work in this story. It has Galicia, Austria, as its location, and the World War as an inspiration for many of its tragic situations. A Russian Prince and a beautiful Jewish maiden form the principal players in this drama which has a great deal of the Jewish interest centralized in its plot and theme. The customs of the Jewish people are most interesting and contribute their share from an

educational standpoint to the entertainment. Again this story shows that love knows no distinction of race and creed, of social status. The picture abounds with the very elements of tragedy, of love and those dramatic values which make a picture interesting through its suspense angle. The situation which demands the sacrifice of the Jewish virgin maid to the Russian Prince in order that a Jewish pogrom may be averted, has been handled with subtlety. The mob scenes, in fact all the ensemble scenes, and those which govern the work of the individual players, have been directed by Edward Sloman in a manner which reflects great credit on this director. It is very difficult to find any excuse for any unfavourable criticism of this picture. Mary Philbin represents a beautiful Jewish maiden and her work embodies both beauty and grace, emotional ability of a very pronounced order. Nigel de Brulier is so much of a Rabbi in his appearance and the sympathetic quality of his acting, that it is difficult to eliminate the spiritual appeal of this character from your memory. Ivan Mosjukine makes an excellent Russian Prince. The picture should please everyone and everywhere!

LOEW'S—"The Big City," with Lon Chaney—Metro-Goldwyn-Mayer. Class B plus. To be reviewed next week.

Ray Presents

(Continued from Page 4)

"Dawn" be shown was carried by twenty-five votes to twenty-two.

Booking returns on "Dawn" in the United Kingdom have grossed over a quarter of a million dollars, not including percentage arrangements. It is therefore concluded that "Dawn" will break all records in Great Britain for bookings and receipts.

AT GREEN'S Playhouse, Glasgow, in three days, over 30,000 people saw the picture and queues are still lined up for every performance. It appears that the film has broken all European records for this time of the year.

There is no doubt as to the merits of this film. It is one of England's best productions from a standpoint of quality of production and box-office appeal. It is

also one of England's best examples of international bad taste.

WITH this view hundreds of capable and brilliant editors, writers will disagree, including Bernard Shaw to whose opinion one cannot say "Oh, pshaw." This satirist of international fame was "Dawn's" greatest supporter; and one might accuse Shaw of many things, but never of a deliberate or insincere sincerity.

"Shaw" sees no malice in "Dawn," other supporters of the picture see the angle where the Germans simply obeyed the Law of War, as unalterable as the Laws of the Medes and the Persians.

PERSONALLY I see nothing in "Dawn" which would make me feel that the German War Machine was not justified in the execution of Nurse Cavell.

If the English are desirous of perpetuating the memory of Nurse Cavell as a War Martyr, an Angel of Mercy, as far as I am able to judge from the picture, I find that Nurse Cavell certainly, under the Robe of Nursing, organized a system whereby Allied soldier refugees were enabled to escape from the Germans, and rejoin the Allied armies; and that her action in this connection was no more commendable than would be the action of a Red Cross Ambulance, carrying its White Flag of Peace; and under this disguise ammunition to The Allies.

COULD even a Red Britisher, in learning that this ambulance had been fired upon, find a justification to resent the action by The Enemy?

Perhaps this may be an analysis peculiar unto myself; and not likely to gain much support. Those who are inclined to grow "red in the face" about what they think is patriotic, these will find that Nurse Cavell was executed without any excuse; and that those responsible are to be hated, etc. Mass intelligence is inclined to be more hysterical than logical.

THEREFORE, "Dawn," because of its controversial angle, will have box-office value, wherever it is shown. People will desire to see it and judge for themselves with the result that much conversation, the mecca of the publicity agent will follow.

New Avalon to Open At Ottawa September

The new Avalon Theatre, which is being erected in Ottawa by P. J. Nolan, will open September 1. The structural steel work was completed May 26 despite a strike in Canada of the steel workers. The Avalon will seat 1,000 persons.

Metro-Goldwyn-Mayer Features - - - Short Subjects

"SHOW PEOPLE"—with Marion Davies and William Haines.

"CARNIVAL OF LIFE"—John Gilbert and Greta Garbo.

"LOVES OF CASANOVA."

THREE LON CHANEY PRODUCTIONS—"WHILE THE CITY SLEEPS" and two others.

THREE GRETA GARBO PRODUCTIONS—"TIGER SKIN," by Elinor Glyn; "SINGLE STANDARD" and one more.

FOUR WILLIAM HAINES PRODUCTIONS—"EXCESS BAGGAGE" and three more.

TWO RAMON NOVARRO PRODUCTIONS—"GOLD BRAID" and one more.

TWO JOHN GILBERT PRODUCTIONS — "THE DEVIL'S MASK" and one more.

FOUR NORMA SHEARER—"BALLYHOO" and three still untitled.

TWO BUSTER KEATON—"THE CAMERA MAN" and one still untitled.

FOUR KARL DANE AND GEO. K. ARTHUR PRODUCTIONS—"CAMPING OUT" and three more.

ONE LILLIAN GISH PRODUCTION—"THE WIND."

THREE LEW CODY AND AILEEN PRINGLE—"THE BABY CYCLONE" and two more.

SIX TIM McCOY PRODUCTIONS—Titles to be announced.

THREE COSMOPOLITAN PRODUCTIONS—"OUR DANCING DAUGHTERS," "THE TIDE OF EMPIRE" and one more.

THREE ELECTRIC LIGHT HITS—"THE BELLAMY TRIAL"—"THE WONDER OF WOMEN"—"A FREE SOUL."

M-G-M Short Subjects

TEN "OUR GANG" COMEDIES

TEN STAN LAUREL - OLIVER HARDY

TEN CHARLEY CHASE COMEDIES

TEN ALL STAR COMEDIES

SIX GREAT EVENTS—IN TECHNICOLOR

TWENTY-SIX ODDITIES

FIFTY-TWO M-G-M NEWS

Regal F Season

IT IS WITH PRIDE that our line-up for season producers of a certain claims for their new season fully consider the likelihood performance is a pretty good

Every Promise

We ask you to look back and check up the quality of will find that it embraces box office money-getters the Dominion can show. T of fact.

Now for

During season 1928-29 this improved. We will again world-famous Metro-Gold and the splendid Pathe Fe

The Cream

In addition to the two number of the British ment of these will be made

We promised you the best promise you th and we'

Limited

28-29

to the exhibitors of Canada
at this time of year, when
making the most extravagant
the wise exhibitor will care-
omises being fulfilled. Past

fully Fulfilled

season now coming to a close
Regal has distributed. You
percentage of the outstanding
ner distributing company in
boast, but a plain statement

anner Year

only will be maintained, but
Canadian distributors for the
Features and Short Subjects
Short Subjects.

sh Features

ess we also will distribute a
productions. Announce-

and we made good. We
season 1928-29,
again!

Pathe

Features - - - Short Subjects

"KING OF KINGS"—Cecil B. DeMille's supreme gift of Motion Picture Art—now available for general release.

"THE GODLESS GIRL"—Another Cecil B. DeMille's super-attraction.

"TENTH AVENUE"—with Phyllis Haver, Victor Varconi and Joseph Schildkraut.

"THE COP"—William Boyd, with Alan Hale, Jacqueline Logan and Robert Armstrong.

"SHOW FOLKS"—with Jeonette Loff, Eddie Quillan and Robert Armstrong.

"POWER"—William Boyd with Jacqueline Logan and Alan Hale.

"CRAIG'S WIFE"—with Irene Rich, from the Broadway Stage Success.

"RED MARK"—Personally directed by James Cruze.

"Celebrity"—Adapted from the play by Willard Keefe.

"NED McCOBB'S DAUGHTER"—with Anna Q. Nilsson, Robert Armstrong and a great all star cast.

"THE SPIELER" with Jacqueline Logan and Alan Hale, from an original story.

"LOVE OVER NIGHT"—Rod La Rocque with Jeanette Loff, Tom Kennedy and Mary Carr.

"ANNAPOLIS"—with Lina Basquette and John Mack Brown.

"THE GETAWAY"—with Jeanette Loff, George Duryea and Robert Armstrong—from the original story by Ernest Pascal.

"MAN-MADE WOMEN"—with Leatrice Joy and H. B. Warner.

"LISTEN BABY"—from the Red Book Magazine story by Elsie Janis.

"MARKED MONEY"—Junior Coghlan, Alan Hale and George Duryea.

"CAPTAIN SWAGGER"—with Rod La Rocque. A Hector Turnbull production.

"FORBIDDEN LOVE"—Lili Damita, the great European sensation.

"NOISY NEIGHBOURS"—Eddie Quillan and the Quillan family.

"SQUARE SHOULDERS"—Junior Coghlan and George Duryea.

"LEATHERNECK"—from the original story by Elliott Clawson.

"FLYING FOOL"—from story by Ernest Pascal.

"HIGH VOLTAGE"—from story "THE TROUBLE SHOOTER" by Tay Garnett.

"THE ELEVATOR GIRL"—with Jeanette Loff, George Duryea and Robert Armstrong.

"GERALDINE"—with Eddie Quillan, from the story by Booth Tarkington.

"SAL OF SINGAPORE"—with Phyllis Haver and Alan Hale.

"THE OFFICE SCANDAL"—with George Duryea.

"THE SHADY LADY"—with George Duryea.

PATHE SUPER WESTERNS starring Leo Maloney, Harry Carey, Wally Wales, Don Coleman.

MACK SENNETT COMEDIES—20 two-reelers that will set up fresh standards in short laugh-films.

"DAN, THE TAXI MAN"—with Jack Cooper and Carol Lombard.

"THE TIRED BUSINESS MAN"—with Billy Bevan and Carmelita Geraghty, a new big cast of fun makers.

"HANDY ANDY"—featuring Andy Clyde and Anita Barnes.

"SMITTY AND HIS PALS"—from the famous cartoon character.

Pathe Short Subjects

PATHE NEWS - PATHE REVIEW

GRANTLAND RICE SPORTLIGHTS

AESOP'S FILM FABLES

FIVE PATHE SERIALS - EACH IN TEN EPISODES

Paramount to Produce Talking Pictures this Year

Roy J. Pomeroy, Technical Expert on Synchronization, Prepares Ground

Jesse L. Lasky, first vice president of Paramount, in charge of production, today amplified the announcement that the Paramount Famous Lasky Corporation has consummated a deal whereby Paramount acquired full rights to a new and highly perfected device which permits the synchronization of sound to filmed action on the screen.

Mr. Lasky disclosed that Paramount is prepared immediately to enter the talking picture field with this Western Electric sound process which he considers to be the finest on the market.

"For some months we have been conducting our own experiments and have already completed one stage whereon exhaustive tests will be conducted, leading to the time in the immediate future when Paramount will launch its first talking motion picture film. Plans are now being drawn for a second large sound-proof stage which will be completed and ready for use within two months.

"Our early experiments have been very successful," Mr. Lasky continued, "and during the summer our first production utilizing various sound effects, including dialogue, will be placed before the cameras.

"Paramount's technical expert on sound synchronization, Roy J. Pomeroy, has left for New York where he will confer with Western Electric experts, bringing to them a report of his experiments recently carried on in Hollywood. These tests have proved satisfactory."

Mr. Lasky expressed enthusiasm for this new development within the motion picture industry and made known that the deal just consummated is the result of his close personal study during the past year.

Mr. Lasky freely prophesied that it will not be long before all pictures, as a matter of course, will be synchronized and contain every feature of natural sound including dialogue.

Educational's Stability Demonstrated

Permanent Forces are in Order—Company's Officers and Sales Forces Remain Intact

"Educational's stability in the face of increased competition has been demonstrated by the results of the season now drawing to a close, and by our plans for the coming year," said E. W. Hammons, president of Educational Film Exchanges, Inc. "But the reason for this stability was never shown more clearly than it was demonstrated last week in the spirit shown by our sales force at our annual convention in Montreal.

"One of the things in which we feel greatest is the slight variation in the line-up of this sales force as our conventions are held from year to year. At Montreal only three men had to be introduced to the convention. Most of the managers had been present at so many conventions that they had become recognized as veterans. Many of them, in fact, opened the Educational Exchanges which they now manage.

"Educational is today the only big independent concentrating on Short Features; the only exclusive specialist left in the Motion Picture business. The sales force's pride in this and in the high standard of quality which we have maintained and which has carried us so successfully through what promised to be the stiffest year in our history, was evident throughout our three-day session. If the sales managers return to their branches as thoroughly inspired as I have been following this convention, we may safely look forward to the biggest year in Educational's career.

Simultaneously with the holding of the Educational convention in Montreal the Educational Studios in Los Angeles re-opened with several companies starting work on the new season's product. All the fifty-two two-reel comedies, and the one series of single-reel comedies on Educational's program will be produced at the big comedy plant on Santa Monica Boulevard.

Announcing the Celco Mazda Unit

The Mazda Lamp to replace the Arc is now coming into such general use that we have designed and are building, for the most part, in our own plant our Celco Mazda Unit. In designing our Unit, we tried, and believe we have succeeded, to produce a Unit that is perfect in every possible respect. Our Unit is simple but sturdy, easy of adjustment and operation, and extremely efficient.

LAMPHOUSE—Blued steel, ample size, neat design, fully ventilated, doors on both sides.

CONDENSERS—B. & L. Cinephors, special for Mazda, in machined cast iron mounts, easily removable.

REFLECTOR—B. & L. Cinephor, 5¼" special for Mazda, in three-spring cradle, instantly removeable.

SOCKET—Mogul Porcelain Receptacle, swivel mounted on male half of 30 ampere slip stage connector, simple, instantly removable, trouble proof, and inexpensive in case of repairs.

LAMPS—600 or 900 watt 30 volt Projection, the Transformer handling either one without adjustment.

TRANSFORMER—Jefferson Special with Jewell Ammeter mounted thereon, for front booth wall mounting. Guaranteed, cool and quiet in use, two snap switches give full control of amperage and bulb.

SUB-BASES—According to order for Motiograph, Powers 6A or 6B or Simplex Projectors.

SLIDE CARRIER—Drop slide type. Push lamphouse over and show slides instantly as usual.

ADJUSTMENTS—Six handles at rear of lamphouse give, by rack and pinion, independent adjustment of either bulb or reflector up and down, back or forward or sideways. Pinhole in dowser.

FINISH—Natural blued steel, baked on black enamel, nickel plated rods, and polished aluminum handles.

OPERATION—We recommend for throws up to 100 feet, picture not over 10' 6" x 14'. Users say, however, up to 12' x 16'. Light is even all over sheet, brilliant, constant and flickerless. No adjusting, no carbon fumes, no dark corners. For 110 volts 25 or 60 cycles, or 30 volt D.C. plant. Enormous current saving over arc, the 900 watt lamp draws 9 amperes from lighting circuit. Power circuit eliminated. Lamps rated at 100 hours life, we calculate they equal carbon costs at 80 hours, and our records show 150 hours average life. The use of good lenses, the Ross or Gundlach No. 2, and a Gold Fibre Screen are necessary for finest results.

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Irving Thalberg Stresses Need of Internationalistic Angle in Pictures

Engages Foreign Players and Directors with International Object in View

As a result of his European trip, which carried him from London to the Riviera and permitted a close examination of foreign film conditions, Irving Thalberg, Metro-Goldwyn-Mayer vice president and production chief, announced as he arrived back on the coast on May 20 the signing of a German and a French director and a young Viennese girl who shows great acting promise.

M-G-M Engage Feyder.

Jacques Feyder, who directed "Missing Husbands," "Faces of Children," Raquel Meller's "Carmen" and a number of other successes and is one of the best-known of continental directors, has been signed by Metro-Goldwyn-Mayer to come to this country. He will arrive not later than Oct. 1. Erich Schoeinfelder, noted German director will also be on the Culver City lot next season. Mitzi Marena is the name of the Viennese discovery and she is described as an unsophisticated, blonde type without previous screen experience but possessed of exceptional photographic possibilities.

Internationalism Films Future.

The future of films lies in a standard of production which shall effectively surmount all racial and national boundaries, Mr. Thalberg declared, as he arrived home with his bride of a few months, Norma Shearer.

"There is only one fundamental solution to problems of international distribution," asserted the young Metro-Goldwyn-Mayer executive. "That is: make good pictures. The average film fan in Poland, France, Hungary, just as in the United States, is interested primarily in good entertainment and not looking for any geographical label. If every company, both here and abroad, will set as high a production standard as is consistent with its ability and resources, we will present a practical answer to much of the careless talk about national antagonism or national protection. It is the one answer to all the quota measures ever devised and the answer which people who attend picture theatres in all countries want.

"Not one country will aid its own production by attacking or deprecating the films of another country. On the contrary, such an attitude always has a boomerang effect. The healthy, normal way to insure better native production is to stress cinema quality."

Growing indication of a desire on the part of those abroad recognize

picture products as completely outside the mercantile class was reported by Mr. Thalberg, who stressed the fact that there can be no national wall against ideas or creative expression.

Quota Regulations an Obstacle.

"One of the biggest obstacles to the united progress of the world film industry," he said, "has been the placing of so-called quota regulations, which restrict in one locality the distribution of pictures made in other countries. Motion pictures are not shoes, wheat or tobacco and one cannot consider them a purely economic proposition. They represent a highly creative form of art, and for that reason must be unrestricted and world-wide both in their appeal and their development.

Public May Revolt.

"It is highly deleterious to erect a barrier against the exchange of creative ideas. Imagine the situation if we were in complete or partial ignorance of the literary and dramatic works of European contemporaries, and vice versa. I feel, however, that the foreign situation is highly encouraging. France has experimented with a quota and seems to have recognized its futility. Important film workers with whom I talked while abroad

were almost unanimous in the opinion that a popular revolt may follow any attempt at an enforced cinema diet, and that leaders of the industry as well as foreign picturegoers, are coming to discount artificial 'nationalistic' arguments and to seek a free field as in the publication of books.

Friendly Competition Necessary.

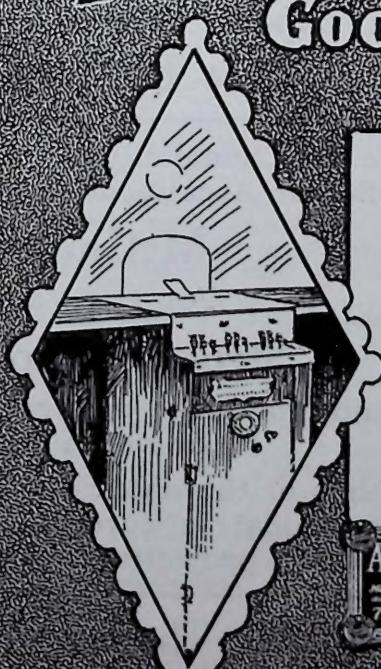
"Picture producers should not consider themselves as rivals of one another, but as working together in friendly competition against other types of entertainment. The greater the number of really worthwhile films produced yearly, in any and all countries, the larger will be the movie following throughout the world. Any quota restriction is likely to stress quantity rather than quality and this would be most undesirable."

Picture Conditions Abroad Improving

Picture conditions abroad are steadily on an upward trend, said Mr. Thalberg. He spoke of Berlin as a more important film centre than ever before and referred to such recent French productions as "Napoleon" and "The Loves of Casanova" as indicative of a greater activity than ever before, while England, despite the false stimulus of the five per cent quota, seems to be establishing itself on a firmer foundation than previously. After making these admissions he added that Hollywood must unquestionably remain the one great production centre, since, it, too, has made tremendous strides during the last couple of years

(Continued on Page 10)

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Irving Thalberg Stresses Need

(Continued from Page 9)

and has set a new level of attainment in films.

Mutual Co-operation Necessary.

Mutual co-operation for mutual advance between every unit within must be a guiding principle, in the solution of American problems, the executive asserted, just as international co-operation and good will can overcome all other difficulties.

"The picture world has been changing," he said. "Adjustments and technical advances have put the films on a firmer basis than ever. Now is the time for us to carry on and prove what fine things the industry is capable of. The importation of more foreign players and direction is an extremely healthy sign, since it insures a greater range of self-expression and of accomplishment through intermingled talent."

The Metro-Goldwyn-Mayer executive called attention to the significant changes in the types of theatres used abroad, emphasizing the fact that tradition has been upset as many of the most important houses have been "taken over" by the cinema.

Larger Theatres Showing Films.

"In thinking of the dominance of American-made pictures abroad," said Mr. Thalberg, "the average motion picture follower or newspaper writer will have in mind, as a rule, the 'neighborhood' house, whether in London, Madrid or Singapore. America has become accustomed to the business of supplying these average size houses with the bulk of their picture programs.

"But what of the larger theatres, which are playing a steadily more important part not only in Europe but other parts of the world? Here we see an even more pronounced, more striking upset to tradition than is provided on Broadway. Large theatres in continental Europe and in England which formerly catered exclusively to the drama have been converted into cinema houses.

"In America, of course, this is no novelty. Feature productions have played first runs on Broadway and in cities outside New York at advanced prices, with remarkable success. The explanation appears to be that motion pictures of outstanding dramatic value such as 'The Big Parade,' 'Ben Hur,' 'What Price Glory' or 'The Trail of '98,' have set too fast a pace for cheap, tawdry pieces which might before have occupied houses that would otherwise be dark through lack of material.

Long Runs Popular.

"One of the most self-evident facts to anyone studying current picture conditions abroad is the occurrence of

so many long-run engagements. 'The Big Parade' broke records in practically every foreign city. Its run in London—a typical example—was fully as successful in every way as that of the better-class dramas and musical comedies. 'Ben-Hur' also set new marks everywhere and has an amazing record of thirteen months at the Madeleine Theatre, Paris, where it is still playing. When in Rome I attended the showing of 'Tell it to the Marines,' a typically American picture, at one of the larger houses.

World-Wide Film Appeal.

"It is not a deprecation of either the legitimate drama or the foreign picture to discuss this new trend. It is merely an impartial observation. People have demonstrated that they will stand in line and patronize the highest-type of films in Berlin and London just as in New York or Los Angeles. It is simply another indication of the world-wide appeal of the cinema and ground for encouragement to those who predict for this art a far greater future than anything in the past."

**J. J. Murdock, President
Pathe Exchanges, Inc.**

At the annual meeting of Pathe Exchange, Inc., held Thursday, May 24th, the following were elected Directors by the stockholders:

J. J. Murdock, Maurice Goodman, Marcus Heiman, E. F. Albee, Richard C. Hunt, Elisha Walker, George Armsby, Cecil B. DeMille, Paul Fuller, Jr., Jeremiah Milbank, Frank Callahan, Lester D. Burton, Colvin W.

Brown, Elmer Pearson and Charles A. Reynolds.

Subsequent to the meeting the Board of Directors convened and elected the following officers:

President, J. J. Murdock; Executive Vice President, Colvin W. Brown; Vice President, Elmer Pearson; Vice President, John C. Flinn; Secretary, Lewis Innerarity; Treasurer, John Humm.

DIGEST EDITORIAL

(Continued from Page 3)

There will be a great deal to learn by watching what the other fellow has done and how the public reacts. Be willing to benefit by the other fellow's experience, it is less expensive than making your own mistakes.

Incidentally, it looks as if this new phase is going to be hard on the "pretty-pretty" crowd, who photograph just like Motion Picture actresses when the director wants them to look like Madonnas.

Players will be selected by the size of their ability and not by the size of their eyes and teeth and the outline of their nose. There has been so much brain power injected into the finance, distribution, direction of Motion Pictures, it should help the Industry to get this quality, back of the face, registered on the screen. The best players on the stage have been conspicuous for their ability to use their brains. Brains upon the screen, my godfather, we're coming to a race of Jannings!

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TORONTO

Round About the Studios

Olive Borden and Jack Pickford have been selected to play the two leading roles in "Gang War," one of the specials on FBO's 1928-29 program, which goes into production in a few days.

The story comes from the pen of James Ashmore Creelman. The balance of the cast will be announced shortly.

Dorothy Sebastian has returned to the Metro-Goldwyn-Mayer studios after a two weeks' vacation in the Yosemite Valley.

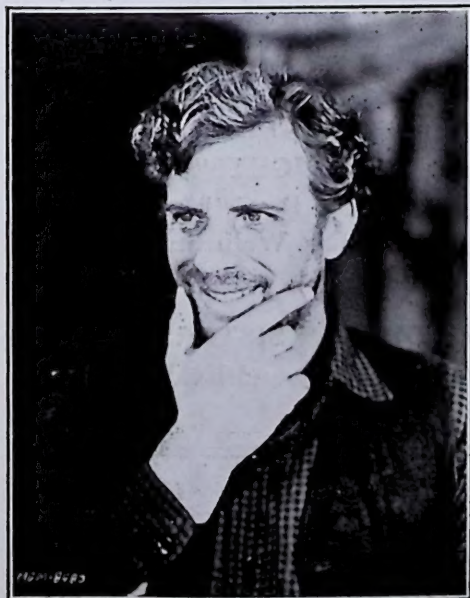
Mary Brian will play the feminine lead in Charles Rogers' first starring picture for Paramount, it has just been announced. Chester Conklin will have an important part. The story will be based on an original story of college life by Wells Root, having the tentative title of "Varsity."

Two new productions were finished for Pathe last week—"Love Over Night" and "Power."

Rod La Rocque is the star of "Love Over Night," and is capably supported by Jeanette Loff, Tom Kennedy, Mary Carr, Richard Tucker and George Irving. Edward E. Griffith directed, and Hector Turnbull was the producer. The character of the story is comedy punctuated with thrills.

William Boyd stars in "Power," a title which may be changed, supported by Alan Hale and Jacqueline Logan. Something new is shown in this picture by the extraordinary stunts achieved by Boyd and Hale among the lofty cables and towers of Pacoima Dam in California.

Two leading first run theatres in Newark, N.J., played Tiffany Color Classics the week of May 26th. These were the Mosque Theatre playing "Mission Bells" and the Capitol playing "The Red Man's Home."



Lars Hanson has the male lead in "The Wind," the Metro-Goldwyn-Mayer feature starring Lillian Gish.



"The Cossacks" is John Gilbert's next for Metro-Goldwyn-Mayer.

Jack Conway who is now directing Lon Chaney's new starring picture "While the City Sleeps" was last week assigned by Louis B. Mayer to direct Ramon Novarro's next starring production, "Gold Braid."

Emphatic denial was made today by Joseph P. Kennedy, president of FBO Pictures Corporation of the published report that FBO may be purchased by English interests.

Mr. Kennedy stated officially that the story was without foundation of any sort.

Evelyn Brent, highly popular leading woman in such Paramount pictures as "Underworld," "The Last Command" and the forthcoming "His Tiger Lady," is in New York on a short vacation trip.

Victor Potel, the slippery slim of many comedies, plays a top sergeant in the Tiffany-Stahl production "Lingerie" with his side kick Kit Guard. Before joining the movies, Vic was an interior decorator with Marshall Fields of Chicago.

The first of the Laemmle Novelties, a single reel along entirely new lines, has been started at Universal City under the direction of Jacques Rollens. It is called "Handicapped."

Edgar Blue Washington has just been engaged by Paramount to play the part of Mose in the new film, "Beggars of Life," the Jim Tully story in which Wallace Beery will have the leading role.

Completing the second of their new series of co-starring farce comedies for Metro-Goldwyn-Mayer, Lew Cody and Aileen Pringle are enjoying the first vacation they have been able to take this year. The rest will be a short one, however, since production on a new picture, as yet unselected, probably will begin within two weeks. They have just finished "The Baby Cyclone."

Ralph Forbes returned to the Metro-Goldwyn-Mayer studios this week, having completed a role in "The Whip," for which he was loaned to First National.

George Kotsonaros and Robert Brower have been added to the cast of the Paramount picture, "Beggars of Life," the Jim Tully story, in which Wallace Beery has the leading role.

As a result of her excellent work in the opening scenes of William Haines' new starring picture, "Excess Baggage," Josephine Dunn was last week signed to a long term contract with Metro-Goldwyn-Mayer, according to an announcement by Louis B. Mayer.

The work of Duane Thompson, the leading lady of "Phantom Fingers," which Leigh Jason is producing at Universal City, has been so good that Universal has signed her to a long time contract. Other players in this Basil Dickey story are George Hackathorne and Bill Cody.

Marion Davies plans to take a vacation in Europe following completion of her new starring picture "Her Cardboard Lover." She will return early in the Fall and make at least two other productions for which preparations are already started.

John Boles and Montague Shaw will have parts in the new Zane Grey picture, "The Water Hole," which Paramount is to make soon with Jack Holt in the star role.

During the sales conventions of the Tiffany-Stahl organization held in Chicago, New York and Los Angeles, the consensus of opinion of both managers and salesmen was that Eve Southern, the Tiffany-Stahl star, has caught the public's fancy. Since her appearance in "Wild Geese," Miss Southern has played two difficult roles; one in "Clothes Make The Woman" in which she portrays the part of the Russian Princess Anastasia, and the picturization of the Jack London story "Stormy Waters" in which she appears in a role that proves conclusively to the studio officials that she is an actress of great ability.



Mary Astor appearing in First National productions.

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"The Circus"
"The Gold Rush"

DOUGLAS FAIRBANKS in
"The Gaucho"
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BUSTER KEATON in
"Steamboat Bill Jr."
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